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ITALIAN OPERA E VERO.

Max Maretzek announces four performances of Italian Opera, at the Brooklyn Academy of Music, to be given on Wednesday, October 10th, Thursday, October 11th, Friday, October 12th, and Saturday, October 13th; the operas selected for this brief inaugural season being "Crispino e la Comare," which introduces Ronconi as "Crispino," "Il Trovatore," bringing Natali-Testa before a New York and vicinity public as "Manrico," "Fra Diavolo" to afford Ronconi further opportunity to renew his buffo triumphs here and the last combining all his great attractions. Mr. Maretzek's pre-announcement graphically delineates the plans and preparations for his coming seasons. It presents Ronconi confidently to New York's highest estimation by warrant of his excellent performances, not only in Europe but here, and clearly informs the public upon whose favorable regard the success of his operations must depend, that all due exertion has been made to replace the needful music, costumes and appointments destroyed by fire at the New York Academy of Music. Efficiency and faithful observance of all requisites for good performance of true Italian Opera are thus insured to his patrons, and his indomitable spirit and unflinching purpose to satisfy all just expectation will be more than ever appreciated by those who attend upon the performances of that seldom realized ideal, under Maretzek's reconstructed government and *corps lyrique*. Maretzek has deserved success at his coming season, and we doubt not that he will attain it, with the ample means for attaining such a desirable consummation, which his announcement reveals to public favor.

Experience of Italian Opera management, in this city, proves conclusively that Max Maretzek is the last hope of those who desire to see it made a permanent institution, paying the public with acceptable performance and the manager by the receipts from sustained public interest for his presentations.

If he be allowed to fall out from the managerial rank by neglect of that public who have derived so much gratification from the offerings made to its taste and fancies in operatic affairs, New York probably will wait some years before his place can be supplied with equal ability in maintaining good Italian Opera.

His claims to support are this season truly great, not only for the show he makes of future excellence, but for the honorable past record and the serious misfortune which might have disheartened the strongest confidence and broken the spirit of the most determined *entrepreneur*.

We anticipate for his management this season even greater success than his last two received, although both were highly prosperous. New York is not ungrateful or unmindful of exertions in her behalf from managers of public entertainments fitly presented and suited to general taste.

MAX STRAKOSCH'S GREAT MUSICAL ALLIANCE.

The first concert under these grand auspices will be given here, at the Cooper Institute, on Monday evening next, when Mr. Strakosch's brilliant concert season will be honorably inaugurated by the performance of a choice programme in which Mlle. Plodowska, *prima donna soprano*, from Milan's superb opera house—La Scala—Mlle. De Gebele, Signor Limberti, a tenor favorably known at the Italian Opera in Niblo's Theatre last summer. Carl Formes, the celebrated *basso profundo*, Jehin Prume, a violin soloist of high repute, and Herr Boekelman, a German pianist, accounted both original and expert, will appear with their best force, style and method to make successful introduction of a well organized Concert Company to a New York and consequently the American public. We anticipate for this enterprise a like full measure of prosperity with that accorded to Mr. Strakosch's opera company last season and during his new season at Baltimore and Washington, since its announcement on September 17th, notwithstanding the varied and highly spiced entertainments now provided for "The Metropolis of America" in bewildering embarrassment of riches, to pleasure seekers.

We hear very high report from good judges, of Mlle. Plodowska, who is a soprano *legierisso* of exquisite quality and remarkable flexibility, and moreover knows well how to use that rarely beautiful voice.

OLYMPIC THEATRE.

Mr. Grover having conformed his scale of prices for admission to his Sunday evening concerts to German ideas of such arrangements, his concert last Sunday evening came off before a most brilliant, crowded, and enthu-

siastic public, who happily were favored with good opportunity to hear the grand orchestra under a truly accomplished conductor in their best essays upon music worthy their best skill. We observed with decided gratification the ready assent given by these concert managers to suggestions favoring a location of the band in the accustomed place for an orchestra, and the great improvement apparent in their effects, reflected in the hearty applause so freely given them, must have convinced all that a good move was there made, in music.

The orchestra programme comprised Rossini's ever acceptable overture to "Wm. Tell," Lumby's "Dissolving Views," Reminiscences of "Tannhauser," overture to "Masaniello," and Meyerbeer's "Torch Light Fantasia." There was slight cause for withholding cordial approval to any of those performances conducted as they were by Mr. Neundorf, with most admirable mastery of his orchestra, and real appreciation of the compositions entrusted to his development. We name but one, and that was so material as to require specification. Solo bits for nice trumpet execution, catchy, and exacting a master of that instrument, were sadly bogged.

The vocal part of the programme was, on that occasion, quite meritorious, for a good chorus of ten male voices performed Fischer's "Forest Rose" and Abt's "On the Lake" in admirable style; the solo passages in the first revealing a sweet, full, and flexible tenor at its lead, and the latter bringing forward Mr. Urch's excellent bass and equally excellent school, to receive unanimous approval with a decided encore like its predecessor.

Mr. Grover is evidently accumulating material for German Opera this winter, and his choral department, like his orchestral, gives encouraging promise of good deeds in that department of musical performance.

Mme. Frederici had evidently profited by recent hints respecting her concert singing, and then warmed and colored her music into such a fascinating shape as to command hearty admiration for all she favored the public with. We cannot say as much for Himmer's treatment of songs, for he strips the music of all color and expression, by abuse of head tone so constantly, that a pure chest tone is, from his voice, a rare luxury.

Mr. Branne's 'cello obligato, like his solo bits in the "Wm. Tell" overture, was masterly, but failed of its purpose because no stringed instrument can accord with his forced, unsympathetic tone.

We regretted to see, by eviction of ladies from seats in the parquette for more favored occupants, despite the announcement that fifty cents admitted to all parts of the house, that music, in its best effects, has not yet exorcised the evil spirits in front who have so long exasperated the public with their rude behavior.